

offers to supply your correspondent with abundant proof of what he advances: permit me to say, that so far as I, at least, am concerned, Mr. Jones's word can require no corroborative evidence.

Bolton.

GILBERT J. FRENCH.

### THE NEW IMPERIAL MUSEUM AT ST. PETERSBURG.

THIS splendid conception of M. de Klenze, of Munich, is nigh its completion, and will be opened to the public next spring. Its idea arose with the Emperor Nicholas, when on a visit at Munich in 1836, when Klenze conducted him through the spaces of the Pinakotheka. The architect received next year an invitation to St. Petersburg, and the orders to make the plan for the building of a museum, which should comprise objects of art of every kind—ancient and modern sculptures, vases, cameos, coins and medals, pictures, copper engravings, drawings, a collection of old illustrated MSS., and even a library of works on art, and other costly books. The spot for the building, near the Imperial Winter Palace, was selected by the monarch, for which a great many large buildings had to be purchased and pulled down. The plan itself was entirely left to M. Klenze, who chose the principle of classic antiquity. According to locality, it was on the east side, where the main entrance of the building was to be placed, which is very suitable, as the street (the great *Million*) has a breadth of 90 to 100 feet. The north side, situated in a pretty broad canal street, presented obstacles of a particular kind, which, however, led to a most fortuitous solution. There existed here a sort of clumsy gallery, erected by the Italian architect Guarenghi, which, however, contained very faithful and beautiful copies of the Loggie of Raffaele, in the Vatican. They had been executed in Rome quite in the same proportion and the same colours as the original, and are now the more valuable, as many parts of the paintings, which have become unseemly in the original, have here preserved their former splendour. On close examination, however, it was found, that these paintings were spread on frames, and could be taken off. Hence, M. Klenze obtained permission to remodel and rebuild the exterior of the gallery, in accordance with his general plan, without, however, interfering in the least with the Raffaellian Loggie.

The ground plan of the new museum forms a parallelogram of 515 feet by 375 feet. A diagonal wing transects the whole, and forms two squares of equal breadth, one of which is again divided in two by the elevation of the staircase. Thus a general length of 1,940 feet has been acquired for the area of the whole building. The entrance from the great *Million* is practised by an outer doorway. This doorway is formed by eight pilasters, on which are leaning ten Telamones, which, with the pedestal, rise to a height of 23 feet: they are monoliths of the fine gray granite of Sondobol. This porch leads to a vestibule, in which sixteen columns of red granite of Finland support the ceiling. Thence, in a straight line we reach the principal staircase, which being composed of steps of Carrara marble 22 feet long, lead to the first story of the building. To the left of the vestibule are two halls for the reception of ancient sculpture. The second of these halls forms the corner, through which we pass along the southern longitudinal façade in a gallery, destined for modern works of sculpture. Next follow three halls situate in the middle of the façade, of which the first will be the work-room (*Arbeits Zimmer*), for the directors of the marble department; the second receive antiquities of all kinds; the third, together with an adjacent apartment, contains a collection of sepulchral and other vases. This lower story will be occupied as well by the library, the painted MSS.,—in fine, by those antiquities which have been found at Kertsch, the ancient Pantikapæum, and which national remains will form a separate collection.

On the first floor we reach by the great staircase the large ante-hall and a gallery. Here the compartments are placed on the outer and inner façade,—one for the paintings of the Russian school, one for the paintings of Rembrandt, one for Wouwermann; saloons for the Italian and Spanish school; five apart-

ments for the numismatic collection; three galleries for the Cameos and Intaglio, and the Loggie of Raffaele. Like in the Louvre it is proposed also to erect a long ornamented gallery (*Fest Gallerie*), where on great occasions a communication from the Winter Palace to the theatre of the Eremitage is to be effected.

Continuing now with the exterior of the Petersburg Museum, we may state, that some of the sculpture have been executed by the Russian Sculptor Terebenieff, after a small model by M. Klenze. As the squares of the building are even broader than the adjacent streets, the architect has chosen to light the ground-floor by the former, and to place on the street façade niches instead of windows, where statues of artists of every branch are to be placed. Above the windows of the first, are basso-reliefs, in the middle of which appears a figure of life-size, representing some of the various attributes of art, or the geni of fame. On both ends are pavilions, which form the beginning of the lateral façades. The acle of the buildings is composed of a reddish Finland granite, resembling Sienite; the remainder of the façade consists of a yellowish grit from Halsal, in Courland. As the sculpture is of a grey polished granite, all the other statues, reliefs, and ornaments present also the same colour. They have been made of copper by a galvanoplastic process, and then covered in the same way with a solution of zinc, which imparts to them a stern, grey appearance, beautifully tallying with the tone of the granite work. The railings of the balcony, of the roof, and the sauses of the windows are of greenish bronze, or a like composition. It is yet to be observed that, according to the orders of the Emperor, with the exception of some part of the flooring and the internal doors, no wood has been employed in the building. The whole framework of the roofing, and all flat ceilings, whose area amounts nearly to 80,000 feet, are of iron, and the ornaments of galvanoplastic copper,—a costliness of construction without example in our time. The walls are either made of marble or of a stucco resembling it, and the 140 columns supporting the interior, monoliths of the finest marble or granite. The floors are made either of plates of marble, or of a mosaic of costly and showy woods. According to the will of the Emperor, M. de Klenze had to furnish accurate drawings of every ornament, and even piece of furniture, which, at the considerable distance between Munich and Petersburg, presented some difficulty; the architect, however, inspected the work every second year.\*

### THE ARCHITECTURAL ANTIQUITIES OF TREVES.

IN the last part of the *Collectanea Antiqua*, just now published, Mr. C. Roach Smith has commenced a series of notes on some of the antiquities of Treves, Mayence, and other places on the Moselle and Rhine. As this work probably gets into the hands of very few of our readers, the majority will thank us for letting them see Mr. Smith's account of Treves, the more so, too, as engravings of some of the monuments mentioned by him have appeared in our previous volumes.†

Mr. Dawson Turner, in the preface to his translation of Wytenbach's 'Roman Antiquities of Treves,' observes that, 'the greater number of those who are well acquainted with the beauties of the Rhine itself, and its thermal districts, and Frankfurt and Heidelberg, are far from being aware that, at a distance little greater than those from its banks, there lies, on the opposite side, a city abounding in objects of so deep interest as Treves; and he adds,—'in five days' easy travelling they may pass from the shores of the Thames to a spot where they may have the opportunity of at once satisfying their curiosity, and gaining instruction by the contemplation of specimens of Roman workmanship, so grand in character, so varied in object, and so perfect in condition, as probably no other locality beyond the Alps would be able to exhibit; specimens which also convey a full idea of the features distin-

guishing the monuments that adorn the ancient capital of the world.'

These observations were published in 1839. The railway from Ostend to Cologne, to which at Malines is united the French line from Calais, has now lessened the time of transit from England to three, or even to two, days; and yet it is doubtful if this noble old city has in consequence become much better known, even to the few who by education or taste are disposed to deviate from the well-beaten roads and more popular places, to seek, at the expense of trifling personal toil, the works of ancient art. Of the thousands who weekly sail up and down the Rhine, only a small number turn aside at Coblenz\* to see the beauties of the Moselle; and of these only a small fraction stay longer at Treves than is necessary to secure their passage by the return of the steamboat, contenting themselves with visiting some of the more striking ancient monuments, or probably in passing them by altogether. Much more, perhaps, is not to be expected from the great body of tourists who travel for fashion's sake, for relaxation from business, or to kill time and *enjoy*. But it is rather remarkable that antiquaries themselves should not have become better acquainted with the ancient remains of Treves and its neighbourhood, and have sought to open a communication with literary societies, or with individuals of the country devoted to the study of national antiquities. Yet so little of scientific intercourse between the two countries has existed, that in the extensive library of Treves not a copy of the *Archæologia* is to be found, and this our largest antiquarian work is also unknown in the libraries of other large cities in Germany.‡ As the Treves library contains a considerable number of duplicate volumes for exchange, this lamentable example of the absence of friendly communication between the antiquaries of England and this important city should not be suffered to exist longer. The French, who generally in matters of science are in advance of us, have not overlooked Treves. In 1846 an archaeological congress was held there by the *Société pour la Conservation des Monuments Nationaux*, a report on which is published by M. de Caumont, in his *Bulletin Monumental*. But a city of an extent so vast, with suburbs filled with remains

\* Those who have time to spare, and can walk from twelve to fifteen miles a-day, may take the road from Aix-la-Chapelle to Treves, a distance of about ninety-three miles, and pass through a country of peculiar interest, but little visited by travellers. The towns on this road are, Montjoie, Prüm, and Bittburg; there are also several villages; and although the accommodation they afford is somewhat rude, the pedestrian English antiquary may trust himself to it with pleasure and safety. The novelty of the scenery, and of every thing around him, will supply him with continual and varied objects of attraction, which will more than compensate, in mental excitement, the temporary absence of some physical comforts and home indulgences. The neighbourhood of Bittburg—the *Bast* of Antoninus, the first station in the route from Treves to Agrippina (Cologne)—is full of Roman remains. At Flumen, about three miles from Bittburg, a villa was discovered in 1835, the account of which is published by Herr Schmidt. It contains many interesting fragments of rich and rustic designs, and the walls of several apartments had been ornamented with paintings and with thin slabs of marble. Fragments of statues and bas-reliefs, shafts, bases, and capitals of columns in stone and in marble, were also found. Villas, equally interesting, have also been discovered at Pechelbrunn at Achenberg, and at other places around Bittburg. Treves may be visited from Bonn or Remagen, through the Eifel to Ahrweiler, Altrhein, Adrenas, Kellberg, and Bonn. From the last of these places the Treves and Coblenz road can be gained either at Lutzerath or at Wittlich. This route, like the former, is through a wild country, of volcanic formation, peculiarly attractive to the geologist and naturalist; but it can only be recommended to the pedestrian who has time at his command. The usual mode by which travellers reach Treves is from Coblenz by the *Brandenburg*, which leaves daily at an early hour, and arrives in the evening, or by steamer up the Moselle,—a voyage which requires two days, but which from Treves to Coblenz is accomplished in one.

† There is, unfortunately, a general indifference in the antiquarian societies, both to England and on the Continent, to creating or sustaining friendly intercourse, and this fact is proved by the defective state of their respective libraries. Had the Society of Antiquaries before selling their stock of the *Archæologia*, presented copies (as far as they could have been made complete) to the continental societies, we should, without forcing the rest, have conferred an incalculable benefit on foreign antiquaries, and secured for ourselves their gratitude and co-operation. At present the whole system of exchanged foreign literature and foreign honorary membership is of little or no value, although the Society of Antiquaries have a list of nearly fifty honorary fellows. It would be difficult to justify the election of many of these gentlemen, or at least their being allowed to remain on the list year after year, without corresponding, or in any way showing any sympathy with the objects of the society which has paid them this honourable compliment. There are, no doubt, men of the highest literary and antiquarian qualifications, who would do credit to their election into the Society of Antiquaries, and who would not consider it a narrow little list, of these fifty foreign associates, not more than one or two have made communications to the society. Dr. Coardest Leesmann, of Leyden, is one exception; but I cannot, upon recollection, mention a second.

\* Particulars and Engravings of this great, modern structure are to be found in M. Klenze's 'Architectural Sketches' (Architektonische Entwürfe), 4th Part, with twelve plates, just published at Munich.

† See especially vol. V. pp. 15 and 26.